

AMERICAN ART NEWS.

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NEW YORK, OCTOBER 24, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Paintings of the French school.

Richard Ederheimer.—Old and rare choice prints and engravings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—Selected paintings by American artists.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.).—Opposite Public Library.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Oil paintings by John Lavery, R. S. A.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

A NOTABLE STORY PICTURE.

"Hard Hit," by William Quilter Orchardson, one of the most famous of modern genres or story pictures and reproduced on this page, is now on exhibition at the Scott & Fowles Galleries, No. 295 Fifth Avenue. It was purchased by the Scott and Fowles Company at the Humphrey Roberts sale in London last Spring for \$16,750. Much regret was expressed in London that this representative example of both a celebrated painter and of the mid-Victorian era, should leave England, but this was modified by the fact that the canvas brought so large a sum.

The picture is well described by Mr.

AMERICAN PICTURES FOR VENICE.

Fifty Representative Oils to Be Sent to the International Exposition and Probably to London and Paris.

The National Academy of Design has just arranged with the directors of the International Exposition to be held next Summer at Venice for the eighth time, to send fifty representative oils, together with a number of water colors and a few sculptures, which will fill one of the galleries in the beautiful Art Building in the public park in the



HARD HIT.

By Wm. Q. Orchardson.

Copyright by Scott & Fowles Co.

On Exhibition at Scott & Fowles Galleries.

SALES.

New York.

Anderson Auction Co.—Important artistic books, Oct. 26, 27.

Collectors' Club.—Gold coins of rare types, Oct. 26, 27.

Fifth Avenue Art Galleries.—Oriental rugs, Oct. 28, 29, 30, 31, at 2.30 P. M.

Europe.

LONDON—Sotheby.—The late Frederick H. Betts collection of gold and silver Greek, Roman and Byzantine coins, Oct. 30.

BERLIN—Rudolph Lepke's Auction House.—Collection of Majolica, Faience, Porcelain, Sevres, etc., owned by Herm. Emden, of Hamburg, Nov. 3.

Ancient pictures from a London private gallery, Nov. 17.

Bvron P. Stevenson, art critic of the Evening Post, as follows:

"'Hard Hit' tells a story and tells it in a most dramatic manner. Those who can appreciate splendid draughtsmanship, strong modeling, and sober coloring will recognize the work of a master. The story is thus: A young aristocrat of the end of the eighteenth century has been playing all night in a fashionable gambling hell. Day has broken, the wax candles, burned low in the chandelier and sconces, have been put out, and the cold early light that makes dissipation look doubly dissipated is flooding the room. The rug on the floor is strewn with packs and packs of cards. The plucked pigeon, who apparently has just signed away his estate, which will take generations to recover, has his hand on the door, ruined, but bearing his ruin with the pride of birth.

"Orchardson, Sir William now, does not revel in color, but his coloring has dignity and warmth. He is fond of suffusing his pictures with yellow.

old city. The oils will be selected from those shown at past and coming exhibitions and from private collections, by a committee of the Academy, and will be shipped, probably in February, as they must be delivered in March in Venice. The exposition will open in early April and will continue through October, 1909. The Venice Exposition will defray the cost of shipping, insurance, etc., and it is not unlikely that the collection will be shown a year from this Autumn in Paris, London, and possibly other European cities, after its display at Venice. A tentative committee of the Academy has already been formed to select the oils. The water colors will probably be chosen by Joseph Pennell.

This is important news to American artists. For some years past efforts have been made, without success, to send a representative collection of American pictures for display in Europe.

The pictures to be sent will be, with the exception of those loaned, subject to sale.

IN THE SCHOOLS.

NATIONAL ACADEMY OF DESIGN.

Under the new regime at the Academy, of the Atelier system, which tends to make the Academy a school for painting of figure, portrait, and still-life, with composition, anatomy and perspective included in the form of lectures, which will be given later on in the season, the number of life drawing and painting classes has been increased so that the students have six life classes out of eight a month in the day time, while the other two are devoted to painting the draped model. The diversity of technique in the work and the excellent beginning made by the students, give favorable signs of a strong school both in drawing and painting.

The students have been advised by the school committee that on December 7 every student is to submit his work, numbered in the order of its production, to give the student his standing and from which the committee will select those canvases and drawings to be exhibited at the end of the season, with the selection made later on in the same way.

The first composition subject given the school by George W. Maynard was "Labor," and the sketches were criticised on Friday last by him, and the number of compositions submitted exceeded those of any first class of previous seasons.

Many were painted subjects, others were in the form of mural decorations, while the majority were done in charcoal. The next subject to depict is "Recreation."

The modelling class of the Academy, under Hermon A. MacNeil, has begun its work at night with a limited number of students, who in the majority are the advanced pupils of last season, and one of their number who has joined the class this season is a painter and mural decorator of note, and has modelled extensively heretofore. The class is working from life, and with the enthusiasm put into the criticisms and talks by Mr. MacNeil the class is working unremittingly.

NEW YORK SCHOOL OF APPLIED DESIGN.

The New York School of Applied Design for Women reopened with the largest registration in its history, on October 5. Owing to delays they are holding the classes at their old address, 200 West Twenty-third Street, but will remove to their new building, 160 Lexington Avenue, the end of November.

The corps of instructors includes, as last year, Alphonse Mucha, who has been busy all summer on the decorations for the new German Theatre; Harvey Wiley Corbett, Charles Jeltrup, Miss Simonson, Miss Van Wilkenburgh, Miss Mosenthal, Miss Jones, together with Miss Jessie Van Brunt and E. G. Treganza of the Tiffany Glass & Decorating Co.

During the summer twenty-six students have filled positions in various kinds of art work.

PRATT INSTITUTE ART SCHOOL.

The total enrollment of the classes in the department of Fine and Applied Arts for the present year is over 800. There are 410 students in the regular day classes, 275 in the evening classes, and 125 in the Saturday morning classes for children.

The exhibition of fifty paintings and illustrations by Howard Pyle will be continued in the Art Gallery of Pratt Institute until November 7.

NEW YORK SCHOOL OF ART.

Evening classes in design and interior decoration and the crafts, also a woman's life class, have opened in the New York School of Art.

OBITUARIES.

John Ortgies.

There was laid to rest on Monday last in a quiet country cemetery on the east bank of the Hudson, near his former home at Ardsley, N. Y., John Ortgies, for more than fifty years art auctioneer and art sales manager, art buyer and collector, good citizen, kindly and modest soul and honest man.

The collectors, artists, dealers, critics, writers and art lovers of New York of the last half century all knew and liked and loved John Ortgies, and those who survive him, heard last week with tear-dimmed eyes of his death—a death which resulted from a painful disease—but happily one not of long duration and which ended painlessly. It was not generally known that he was ill, and so the news of his death came to most of his many friends as a shock.

John Ortgies was born in New York in 1836 and began selling pictures and objects of art when a boy. Starting out with his brother-in-law, Robert Sommerville, he was successively a partner of Thomas E. Kirby and again of the late R. W. Somerville in the Fifth Avenue Art Galleries, after a few years in which he was in business independently. From 1889 till the time of his death he was connected with the American Art Association.

He had charge of nearly all the great public art sales in New York for more than a decade after 1875. Among these were those of the John Taylor Johnston collection in 1878, the Daniel Cottier sale of 1878 and the J. C. Runkle sale of 1883. At the John Wolfe sale, which Mr. Ortgies conducted in 1882, one of the large buyers was Mr. Wolfe's sister, Katherine Lorillard Wolfe, who presented her purchases to the Metropolitan Museum.

In 1879, when Albert Spencer decided to sell his collections and to collect Barbizon canvases, Mr. Ortgies conducted the sale, and again in 1888, when Mr. Spencer went in for the impressionistic school, Mr. Ortgies was commissioned to dispose of his Barbizons.

He conducted the J. Abner Harper sales of 1880 and 1890, and from the C. H. Wynkoop sale of 1890 he sold a Mauve to Joseph Jefferson for \$2,500. Upon the actor's death sixteen years later, the same canvas brought \$42,250, at that time the highest price ever paid for a Mauve.

As a purchaser Mr. Ortgies has held discretionary commissions in all parts of the country. In many cases these blind purchases have run well into five figures.

His memory for pictures and prices was remarkable, and he carefully preserved marked catalogues of all important sales for thirty years. He was a mine of information to art writers, and especially to the reporters of art sales, and his kindness and courtesy were unfailing. He had also rare tact, and his management of the pressroom, following an important art sale—when besieged by a horde of excited, often unscrupulous and frequently ignorant reporters, clamoring for the real names of buyers, concealed under fictitious ones, and which he was not at liberty to give—was masterful. The pathetic quizzical glance he would give from out his great gold spectacles on these nights towards older and experienced art critics or reporters present and whom he knew, liked and trusted, when some new and ignorant man, or more often woman reporter, would ask him to "please spell Corot or Knoedler or Oehme," was comical in the extreme. His kindly pleasant face, framed in snowy beard and whiskers, his warm greeting and genial manner will be sadly missed—not only by Mr. Kirby and his associates in the Art Association,

but by all who attended art sales and devote themselves to art interests. His modesty is well evidenced by the fact that the ART NEWS has been unable, despite every effort, to secure a photograph of him for reproduction this morning. This is the more to be regretted, as the only one procurable was wretchedly reproduced in a daily newspaper last Saturday, and could not be again used.

Mr. Ortgies is survived by his wife, a daughter, Charlotte, and two sons, James, who is connected with the American Art Galleries, and Dr. William R. Ortgies, a veterinary surgeon. He was a member of the American Geographical Society.

The funeral was held at his summer home, Ardsley, on Sunday, and he was buried on Monday.

Perhaps the best epitaph for good, kind, honest John Ortgies is that on the tomb of the old Greek, Cleon: "Here, wrapped in happy slumber, Cleon lies—

Asleep—not dead. The good man never dies."

Ernest Fenallosa.

The death of Professor Ernest Francisco Fenallosa, which occurred in London, September 21, is a most lamentable loss to all of his personal friends, both in America and Japan, and especially to those who respected and sympathized with his idea of Japanese and Oriental art and their influence upon Western art education.

Professor Fenallosa was probably known better through his researches into Japanese paintings, philosophy and the fine arts, but at the time of his death was widening his outlook of Western art in the European galleries.

After graduating and taking special honors in philosophy and aesthetics at Harvard, he went to Japan in 1878 to accept the professorship in the Imperial University of Philosophy and Political Economy. He was connected with this institution until 1886, when he was appointed Imperial Commissioner of Fine Arts. Serving two years in this capacity, he then undertook the directorship of the Tokio Fine Art Academy and became director of the Imperial Museum in Tokio.

After his return to America in 1890 he became curator of the department of Oriental art in the Boston Museum of Fine Arts, and occupied this chair six years. In 1897 he again returned to Japan to study more closely its art, poetry and drama, and the following year was made professor of English Literature in the Normal School of Tokio. He held this position about a year, and in 1900 returned to America, where he hoped to develop the rapidly growing interest in the Eastern arts and to put his acquired knowledge in the form of letters and writings.

Although allied more closely with Japanese and Chinese art, he was, at the time of his death, enlarging his knowledge of Western art, and studying carefully the galleries of Europe, where he was accumulating important material to utilize in his numerous winter lectures.

Since his last brief visit to Japan, in 1901, Professor Fenallosa has remained in America, lecturing upon both Eastern and Western art, and preparing in a more tangible form the subjects of his lectures. One volume in particular, entitled "Epochs of Chinese and Japanese Art," has been completed and ready for the press, but owing to the difficulty of obtaining suitable reproductions has remained unpublished until the materials could be more carefully supervised. Among other art articles are two which appeared in the Century Magazine for 1898, and which it is contemplated will appear in book form shortly.

The remains of Professor Fenallosa are in London, but will find permanent abode either at his home in Spring Hill, Alabama, or in Japan, the country he sympathized with and loved next to his art.

Miss Carol H. Beck.

Miss Carol H. Beck, the well-known American historical painter and an accomplished critic and writer, died in Philadelphia, October 14. She studied at the Pennsylvania Academy Schools and in Paris, and was for some years and until her death, one of the managers of the Fellowships of the Pennsylvania Academy. On an order from Mr. Andrew Carnegie she painted William Penn in armor for the Pennsylvania Society in New York, and several portraits for Skibo Castle. Some of her best pictures are in the University of Pennsylvania, the Masonic Temple of Philadelphia, Wesleyan College, and the state capitols at Harrisburg, Pa., and Trenton, N. J.

John Durand, son of the late Asher B. Durand, N. A., one of the fathers of early American landscape painting, died in Paris, October 17, at the advanced age of eighty-seven.

PHILADELPHIA.

The seventh annual exhibition of the Pennsylvania Society of Miniature Painters opened Saturday last, October 17, in the galleries of the Academy of Fine Arts. It will come to a close Monday, November 9.

The exhibition this year is larger than ever before, there being between 100 and one hundred and fifty miniatures entered. The jury of selection was composed as follows: Ellen W. Ahrens, Sally Cross, Herman Delgendesch, Amy Otis, Mary H. Tannahill, Janet Wheeler and William J. Whittemore. The hanging committee was: Amy Otis, A. Margaretta Archambault and Sarah Yocum McFadden.

The members of the society, all of whom have pictures entered in the exhibitions are: Ellen W. Ahrens, A. M. Archambault, Alice Beckington, Sally Cross, Herman Delgendesch, Eulabee Dix, Ludwig Foster, Edna H. Huestis, Jean W. Lucas, Mary I. Hunt, Sarah Y. McFadden, Isabel Nash, Amy Otis, Rebecca B. Peale, Evelyn Purdie, Alice Rushmore, A. H. Raeburn-Smith, Lucy M. Stanton, Mary H. Tannahill, Emily Drayton Taylor, Helen M. Turner, Emily R. Welch, Mabel R. Welch and Caroline S. Yardley. Emily Drayton Taylor is president of the society and A. Margaretta Archambault secretary.

Mrs. Meta Conner-Wood, who died suddenly October 13 last, has bequeathed her large collection of pictures, sculptures, bronzes, bric-a-brac and antiques to the city, with \$20,000, to be expended in the purchase of additional art works for the collection. Her will also provides that the residence, No. 1229 North Broad street, shall be converted into a club for artists, both men and women, but in case the club shall not be organized, the house is to be sold and the proceeds used to maintain the art collection given to the city. The collection contains a few fair to good examples of certain old masters of the Italian school not well known in the United States, and a few fair modern paintings, but as a whole it is not of much artistic value. Mrs. Wood offered the collection for sale three years ago, when it was inspected by several New York dealers, but she placed the prohibitive price of one million dollars on her possessions, and no sale was effected. The pictures were purchased here and abroad by her husband many years ago.

EXHIBITION CALENDAR FOR ARTISTS.

THE ART CLUB OF PHILADELPHIA 220 So. Broad St.

Nineteenth Annual Exhibition.

Exhibits received ONLY Nov. 4, 5 and 6.

Varnishing Day, Nov. 13.

Opening of Exhibition, Nov. 16.

Closing of Exhibition, Dec. 20.

PHILADELPHIA WATER COLOR CLUB, AND PENN. ACADEMY FINE ARTS

Exhibition of Water Colors, Black and White, Pastel and Drawings.

Works received on or before Nov. 5.

Works received New York (W. S. Budworth) LAST DAY Nov. 5.

Works received Boston (Doll & Richards) LAST DAY Nov. 5.

Collection in Philadelphia on Nov. 5, 6 and 7.

Press View and Reception Nov. 21.

Opening of exhibition Nov. 23.

Closing of exhibition Dec. 20.

YE HANDICRAFTERS CLUB, 296 Lafayette Ave., Brooklyn, N. Y.

Exhibits received, Nov. 12, 13.

Opening of Exhibition, Nov. 16.

Closing of Exhibition, Nov. 25.

THE CORCORAN GALLERY OF ART, Washington, D. C.

Second Exhibition of Contemporary American Paintings.

Collection New York (W. S. Budworth) LAST DAY, Nov. 14.

Collection Philadelphia (C. F. Haseltine) LAST DAY, Nov. 14.

Collection Boston (Doll & Richards) LAST DAY, Nov. 14.

Varnishing Day and Press view, Dec. 7.

Opening of Exhibition, Dec. 8.

Closing of Exhibition, Jan. 17.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, New York City.

Annual Winter Exhibition of Paintings and Sculpture.

Exhibits received ONLY, Nov. 23, 24.

Varnishing Day, Dec. 11.

Opening of Exhibition, Dec. 12.

Closing of Exhibition, Jan. 9.

WITH THE ARTISTS.

James E. Fraser has been commissioned to make a portrait bust in marble of President Roosevelt, to be placed in the Senate chamber with the portraits of former presiding officers of the United States Senate. This commission has proceeded so far as the completion of the model in plaster.

The first public appearance of Kenyon Cox, as a sculptor, will be in connection with his statue entitled, "Greek Science," to form one of the series of imaginative figure decorations for the Brooklyn Institute of Arts and Sciences. The sculptural decorations for this building will include eighty figures, typifying the commercial, educational and scientific attainments of different countries. This work is in charge of Daniel Chester French, who has assigned different subjects of the decorative scheme to other sculptors.

Janet Scudder has been commissioned to model the decorative figure typifying Japanese art, for Brooklyn Institute of Arts and Sciences.

J. Mortimer Lichtenauer, the portrait painter, has removed his studio to the Central Park Studios, at No. 15 West Sixty-seventh street.

Eulabee Dix has been in or near the city all summer, at work in the Sherwood Studio on several important commissions, notably a miniature of Mr. Samuel L. Clemens, "Mark Twain," whom she has painted in his famous white dress suit, and his Oxford bands of a doctor of letters.

John La Farge is again obliged to submit to a serious surgical operation, the second this year. His condition has not improved since the first operation last Spring. He is now seventy-three, and his physical conditions is not satisfactory.

Joel Nott Allen has taken Colin Campbell Cooper's studio in the Sherwood, 58 West Fifty-seventh street.

William J. Whittemore returned to his studio, 318 West Fifty-seventh street, from East Hampton, L. I.

Charles Dana Gibson has returned from abroad and is settled for the winter at his studio in Carnegie Hall.

Leon Dabo's exhibition of fifteen canvases held at the Fritz Gurlitt Galleries in Berlin, proved a great success and received many compliments from the press and German artists, as well as appreciation from the people, who showed their regard for his pictures by the purchase of several. While in Germany he was entertained by Max Lieberman, Ludwig Von Hoffman and Herr Von Tschudi, recent director of the National Gallery at Berlin.

In England he was the guest of Lord Ebury at one time, and at another of Lady Margaret Campbell.

He returned to America a few weeks ago and is now settled for the winter at his new studio, 106 East Twenty-third street. He brought back a number of interesting canvases painted in England, Germany and Venice.

J. Alden Weir is still painting in Connecticut. He will return to his studio in the Tenth Street Building during the latter part of this month.

Percival De Luce is painting a series of the Arches of Canterbury at his studio, 114 East Twenty-third street.

Irving R. Wiles is still at his studio at Peconic, L. I., where he is awaiting the completion of the West Fifty-seventh Street Studio Building, where he has bought apartments.

C. M. Shean is painting portraits in his Tenth street studio. He recently finished a very successful portrait of J. H. Hardenburg, father of the well-known architect.

H. de L. Dodge recently placed a decoration in the Brooklyn Academy of Music. He is preparing to begin some important work at his Tenth street studio.

R. W. Vonnoh is painting landscapes at Grez, in France. Mr. Vonnoh's health is very much improved by his stay abroad, and he is expected to return to this country in the early winter.

Bessie Potter Vonnoh has returned from Lyme, and is at work in her studio in the Sixty-seventh Street Building, making an ideal figure of a child. The statue which will be called "Wood Nymph," represents a reclining figure of a little girl posed out of doors. Her group, "The Kiss," was recently purchased by Mrs. Carnegie. While Mrs. Vonnoh was out of town her studio was occupied by Madam Nazimova.

A. Muller-Ury recently returned from abroad where he visited Holland, England, France and Italy. While in Rome he painted two portraits of the Pope, one full-length in his Pontifical robes, and the other a head. In Switzerland he painted a series of three panels representing glimpses of the mountains, combined in a screen. Since his return he painted the portrait of Mr. Hunt, a study in blue and gray, relieved by the subdued lines of a rose.

J. G. Brown returned last week to his studio in the Tenth Street Building.

Taber Sears spent the summer in Europe. He is occupying his studio, 96 Fifth avenue, where he is engaged in painting a decoration for a Chicago building.

Howard Giles has painted some pictures of Western subjects, sketches of which he made during a recent sojourn in the Far West. He is at his studio, 96 Fifth avenue.

Elliott Daingerfield spent the summer at his home in Blowing Rock, N. C. He is now settled in his studio apartment in the new Gainsborough Building on Fifty-ninth street.

R. Hinton Perry has finished his statue "Prometheus," which may be seen at the National Arts Club. He spent the summer at Richmond in the Berkshires, where he modeled a group of horses. At his studio in the Tenth Street Building he will paint portraits this winter.

Frederick W. Kost is painting in and near his studio in Brookhaven, L. I. He will return to New York about November 1, to occupy his studio in the Holbein. His picture called "Northeast Harbor," painted on the Maine coast, was recently purchased by H. C. Bloomingdale.

While the guest of Charles F. Naegle at Holly Beach, N. J., David Gue made some charming studies, and on the Long Island coast he painted some very effective marines. One which he calls "As the Wind Goes Down" is particularly interesting.



WILLIAM HOLMES,
of Charleston, S. C.

Now at Macbeth Galleries.

By John Singleton Copley. Painted 1773.

Piero Tozzi has removed his studio to 57 West Fifty-seventh street.

John Ward Dunsmore has just completed a picture for the Title Guarantee & Trust Co. It represents the "Signing of the Treaty Between the Indians and Dutch in 1642." He is now in the West, where he is painting pictures and studies, and will return to his studio, 96 Fifth avenue, about the end of November.

Granville Smith painted pictures and studies near his home in Bellport, L. I. He will return to New York and will occupy his studio, No. 96 Fifth avenue, about November 1.

The portrait of "Boy with Dog," a presentment of William Holmes, of Charleston, S. C., by John Singleton Copley, and now at the Macbeth Gallery, and reproduced on this page, is an excellent example, well preserved, of the American period of the early American Master. It was painted in 1773, and belongs to the same period as the better known "Boy with Flying Squirrel."

The mother of young William Holmes, the subject of the present canvas, was Miss Amory of Boston, and a great friend of the artist, who painted several other members of her family. The canvas should be in the Metropolitan Museum, which is woefully lacking in examples of Copley.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres. Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49, Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
W. E. Spiers . . . 36 Maiden Lane, W.C.
Automobile Owner . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S.W.
Sunday Times . . . 7 Essex St.

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe & Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Bretano's . . . Avenue de l'Opera

THAT EVANS-CLAUSEN CASE.

The suit brought by Mr. William Clausen against Dr. Alexander Humphreys to recover the claimed value of a picture by Childe Hassam, said to have been ordered by Dr. Humphreys through Mr. Clausen, and which was a forerunner of the now celebrated Evans-Clausen case, came up in court last week, but was adjourned until next month, owing to the absence of Childe Hassam and other important witnesses.

No further progress, as far as can be ascertained, has been made in the suit brought by Mr. William T. Evans against Mr. William Clausen, his fellow-member in the Lotos Club, for the sale to him by the latter of certain alleged fraudulent pictures ascribed to the late Homer Martin and which Mr. Evans claims were not painted by Homer Martin. When the sensational stories relating to this case were published last May a speedy trial was predicted and in fact promised by the plaintiff's attorney, Mr. Frank R. Lawrence, president of the Lotos Club, and as such engaged in the unprecedented

and remarkable action of prosecuting a member in good standing of the organization of which he is president. It had been hoped by all interested in the cause of art in America that the promise or threat of a speedy trial would be carried out, and disappointment is felt at the report that the case may not be reached under a year, if then.

It is for the best interests of both plaintiff and defendant and the art business in general that the case should be disposed of at once, and no plea of the law's delay will satisfy the art public, which is now a general jury, for failure to carry out the loudly heralded threatened drastic procedures of last May.

GUTZON BORGLUM'S PRO-
NOUNCEMENT.

We have not considered it necessary or advisable to give extended or prominent notice to the recent pronouncement of Gutzon Borglum, the sculptor's, belief that American art of to-day is weak and imitative. Mr. Borglum is, of course, welcome to his opinion, the expression of which has brought him much advertising in certain sensational daily newspapers, whose editors are apparently woefully ignorant of the subject discussed, and of Mr. Borglum's qualifications to discuss it, as a student, teacher or mentor. While Mr. Borglum's ability as a sculptor is unquestioned, he has not shown in remarks at semi-public and public meetings, dinners, etc., in innumerable interviews on his own work and disputes with art committees and directors and architects or in frequent published pronouncements on subjects capable of sensational treatment in a yellow press, that poise and balance of mind, that erudition and calmness of utterance and absence of prejudice, which gives opinions weight. We cannot, therefore, despair of American art because Mr. Borglum condemns it—nor believe that all is lost as a result of his cry. This is truly an age of advertising. Larmartine well said: "Le Bon Dieu lui-même a besoin des cloches" (The good God himself has need of church bells).

THE PASSING BELL.

The deaths of Professor Ernest Fenalosa, the eminent writer and authority on and critic of Oriental art, and of John Ortgies, for fifty years a leading art auctioneer and manager of art sales in New York, are recorded with deep regret elsewhere in our columns this morning. Both men in their respective lines will be greatly missed and sincerely mourned.

BOSTON.

George Gray Barnard opened an important exhibition of his sculptures in the Museum on Thursday last.

The New Copley Gallery has been removed to Newbury Street, and now contains a representative collection of modern American pictures, including examples of Cecilia Beaux, Willard Metcalf, Edmund Tarbell, etc.

The art schools have all resumed their sessions, and the Copley Society has opened its library.

AMERICAN ART IMPROVING.

That American art is not only improving, but that the painters of this country are now producing the best pictorial art of the world, is the opinion of V. G. Fischer, the art dealer, of Washington, D. C., who has just returned from his annual trip in Europe, where he has visited important art centers.

Mr. Fischer had an opportunity to visit the fall salon in Paris, and his impressions of this exhibition are anything but favorable. "I was unable to determine whether the exhibition had been installed as a huge joke or whether it was the trend of serious but misguided effort. If a joke, the artists represented could have no expectations. If the work has been done with the intention that it is salable, the artists must face starvation unless they can find purchasers from the wilds of Abyssinia, or art patrons wholly ignorant of the value of pictures. In all the exhibitions that I have seen, I have never witnessed anything so thoroughly poor and decadent as the fall salon in Paris. Even in color and draftsmanship the work had a crudity that was inexcusable, while in the selection of subject the work was revolting and destitute of any ennobling purpose. The types selected seemed to be those of a decrepit class, whose misfortune of age had been exaggerated by the realism of the painter. Accustomed as I have been for years to examining pictures, I cannot forget the feeling of repulsion which attended the exhibition referred to.

"In the section of the salon devoted to sculpture, the same decadent tendencies were noted. In the statuary from life models it appeared as though the poorest models, rather than those of desirable lines, had been selected. The development and decay of the body is a fact known to all and that beauty may become pitiful in age is lamentable, but the sculptors of France seem to delight in presenting horrible, gruesome, repulsive, and at times indecent examples of the sculptor's art, and to have forgotten, as have the painters, that it is the mission of art to uplift and to brighten, not to caricature and ridicule."

In speaking of art conditions abroad, Mr. Fischer said that the present art of Germany is fully as decadent as that of France, although possibly not as indecent and vulgar; that in Holland there exists a better condition, and that the younger class of artists now working in Holland are showing a healthful tone in their work, although it has not reached the high plane of the palmist days of the Dutch school; that in England the work is thoroughly sane and serious, perhaps too serious, for the painters are lacking in that imaginative quality so necessary in giving to the work that character and individuality which may separate a painter from his contemporaries.

TROUBLE IN ART CLUB.

The Art Workers' Club for Women has had internal turmoil of late. The former superintendent, Miss Mattoon, has been supplanted, to the great regret of the majority of the members, by a lady who is considered the personal appointee of the president, Miss Sargent, and the vote which effected this change was so narrow a one that it has made much feeling among the members and friends of the club, who considered Miss Mattoon eminently qualified for the position. There are rumors of resignations from the board of managers.

THE WINTER ACADEMY.

To Have a Fine Sculpture Show in
Gould Riding Ring Adjoining.

Those painters who have murmured from a suggestion in the advance circular of the Winter Academy, to open at the Fine Arts Galleries, December 17, that they should limit their entries, because one gallery would be devoted to sculpture, need do so no longer and may send in their accustomed number of canvases.

Through the kindness and courtesy of Mr. Frank J. Gould, owner of the large and finely proportioned building used as a riding ring and adjoining the Fine Arts Galleries on the east, this building has been placed at the disposal of the Academy and will be used for the largest and finest display of sculpture ever made in this city, and to be held in conjunction with and as part of the Winter Academy Exhibition.

This will obviate any necessity for the appropriation of any of the regular galleries for sculpture and at the same time will give the sculptors a long-desired and much-needed opportunity for the display of their works in a building admirable in proportion and lighting for the purpose, and one that will greatly enhance the attractiveness of the Winter Academy.

The Academy picture exhibition itself promises to be unusually good. Mr. Harrison B. Morris has been working hard for six months past, and his efforts have been seconded by the Academy's officers and committees. Several notable canvases have been secured as a nucleus and a tour of the studios evidences that an especially good lot of pictures will be sent into the jury, November 23 and 24.

OLD MASTERS IN TABLEAUX.

The MacDowell Association, whose membership of several hundred men and women includes painters, sculptors, architects, musicians, writers, and others either active in the various arts, or in close sympathy with them, is growing so rapidly that the directors are arranging for club-rooms in a central part of this city.

To assist in meeting this expense it has been decided to give a series of tableaux, directed by the association's president, John W. Alexander, entitled "Arrangements from Old Masters," at the Plaza Hotel on the evening of Tuesday, November 10. Tickets may be applied for after October 26, from the secretary, Mrs. James Harvey Robinson, No. 567 West One Hundred and Thirteenth St.

CORRESPONDENCE.

Editor AMERICAN ART NEWS:

Dear Sir:—Are you in a position to obtain for me information about the following modern artists?

1. Indoni, an Italian, whose medium is figure-painting, principally in water color.

2. Rudolphe Ernse, 25 Rue Humboldt, Paris, who expresses himself in Oriental interiors and figures, also in water color.

About the latter I have the following data: Exhibited one painting in Walker Art Gallery, Liverpool, Autumn Exhibits, 1902, '03 and '04; one painting at Glasgow Institute of Fine Arts, 1905, and one painting in the Walker Art Gallery, Liverpool Autumn Exhibit, and one in the Glasgow Institute of Fine Arts, 1906.

They are both, however, so modern that I have been unable to unearth any criticisms of their work. Could you kindly refer me to notices of their work, if there have been any. If nothing has been published, could you send me some comments on their work?

Yours truly,
GEN. SUPT.,
Western Electric Co.,
Hawthorne, Ill.

Oct. 19, 1908.

[We will endeavor to supply this information.—Ed.]

LONDON LETTER.

London, Oct. 14, 1908.

The newly discovered etched portrait of Robert Barr by Whistler, of which I gave tidings in my last letter, is short-ly to be published by Messrs. Baillie and Gardiner, of 13 Burton Street, Bond Street. The edition will be strictly limited to 45 impressions, only 40 of which are for sale, and the plate will then be destroyed. This enterprising young firm has just taken possession of a new and tastefully decorated suite of galleries at the old Bruton Galleries, and the inaugural exhibition contains a collection of admirable new pictures by the gifted young Scottish painter, J. D. Ferguson, and works by Walter Sickert, S. J. Peploe, Fred Rootet, Glyn W. Philpot, Lucien Pissarro and other of the most talented of our younger artists.

An exhibition of over 100 drawings by the late Phil May will be opened by Messrs. Brown and Phillips at the Leicester Galleries in the middle of November. Messrs. Brown and Phillips have also recently published a limited edition of bronze statuettes, 20½ inches high, of the late Lord Leighton's famous statue, "Athlete Struggling With a Python."

George Bernard Shaw visited last week the Dublin Municipal Gallery of Modern Art, and was so delighted with the collection there that he has promised to present to it the original marble bust of himself by Rodin.

The Burlington Fine Arts Club, which recently organized an exhibition of the works of the late Charles Wellington Furse, A.R.A., has now amplified the catalogue into a memoir, illustrating it with 35 reproductions of his principal pictures, of which twelve are photographs. The price to members and their friends is two guineas.

The winter exhibition of the Royal Society of British Artists will open at Suffolk Street on October 23.

In connection with the art teachers' congress recently held in London, an International Drawing Exhibition was held at South Kensington, where among thousands of drawings sent from schools all over the world those from the Boston School of the Museum of Fine Arts and the painted heads from Syracuse University, New York, were especially remarked and selected by the critics for strong commendation.

The Marquis of Lansdowne will open on the 22d inst. the autumn exhibition at the Whitechapel Art Gallery, which is to illustrate the art and life of the Mohammedan peoples of various countries, particularly Turkey, Persia, Egypt and Morocco. One gallery will be devoted to paintings of the East by European artists, and interesting pictures by Zoffany, Listard, William Muller, J. F. Lewis, Arthur Melville, the French Oriental painters, and many contemporary artists, will be on view. Persian pottery, rugs and miniatures will also be well represented, and important loans will be made from the collections of the Marquis of Tweedsdale, the Earl of Northbrooke, Lord Brassey, Sir William Preece, and the India office.

E. A. Hornel, the Glasgow artist, has sold for £150 his picture, "Cingalese Water Carriers," now on view at the Manchester autumn exhibition.

"The Evolution of Italian Art" is the title of an interesting posthumous volume by the late Grant Allen, just published by Messrs. Grant Richards, in which that versatile writer applies the scientific methods of a trained biologist to the analysis of pictures. The development of the treatment of similar subjects by Italian painters from Giotto to Titian is pursued with highly interesting and informative results.

BERLIN LETTER.

Berlin, October 12, 1908.

A number of fine paintings by ancient masters, including Rembrandt, have just been unearthed, quite by chance, from the art collections of the castle of Gaussig in Saxony, the property of the family of the Counts of Schall-Riau-court. Among other fine pictures the collection includes one of Rembrandt's earliest works, the portrait of his mother (1630). The lady is represented with a book, in the semi-hieratic attitude characteristic of the master. The general tone is magnificent and the picture is in a good state of preservation. The oldest work seems to be a small "Christ at the Pillar," by the Dutch master, Jan Gossaert, dated 1527. There is also a large example by Peter Brueghel, the elder, "Adoration of the Wise Men." A smaller painting by the same represents a landscape. The collection further includes two portraits by Jan Verspronk, a landscape by Salomon Ruysdael, a tavern brawl of Jan Steen, a seascape by Van der Neer, a very fine Philip Wouwerman, an example of Cuyp, and another by de Bray.

Another Rembrandt will be sold by auction at Berlin, on November 11 next. It represents the Apostle Philip baptizing the Chamberlain of Queen Candace. This picture has been for more than half a century in the possession of a family of noblemen, whose name was not disclosed and who are now compelled to sell it, owing to financial difficulties.

At Edward Schulte's a comprehensive and very interesting exhibition of works by French masters is now on. It includes pictures by Corot, Daubigny, Ziem, Dagnan-Bouveret, Diaz, Dupré, Gericault, Isabey, Rousseau, Troyon, Volton, Boudin, etc.

IMPORTANT COIN SALES.

Sotheby's in London will offer for sale on October 30 the fine collection of gold and silver Greek, Roman and Byzantine coins left by the late Frederic H. Betts of New York. The collection contains many of the rare gold coins of the ancients, one of which is a fine daric of Persia, so entitled because it was issued in the reign of Darius Hystaspes, 521-486 B. C. It is a gold piece of almost exactly the same intrinsic value as our half eagle. The obverse design shows the King on one knee, with a javelin and a bow.

Macedon is represented by a philippus of Philip II., B. C. 359-336, showing the head of Apollo, and a stater of Alexander the Great, 336-323. Other rare gold pieces are the staters of Cyrene and Coson, Prince of Thrace, and Roman Consular aurei of the Claudia, Vibia, and Hirtia families. An extremely rare coin of Vespasian, A. D. 69-79, with laureated head on the obverse and Equitas standing on the reverse, holding sceptre and scales, will be sold. The latter piece is said to be unpublished.

There are numerous silver pieces of the ancients also to be sold, among which is a Syracusan dekadrachm, designed some time about 416 B. C., by the celebrated Sicilian engraver Euanetos, showing the head of Persephone crowned with corn leaves and surrounded by dolphins, said to have been the handsomest coin design ever executed. The artist's name is shown below the head.

Many rare American and foreign gold and silver coins, together with fractional paper money and other varieties of currency, were sold by Auctioneer Dan R. Kennedy at the Elder Auction Rooms on October 16 and 17. An octagonal fifty-dollar gold piece of California, dated 1851, brought \$130, and a five-dollar Mormon gold piece of 1840 sold for \$35. A rare variety of the 1907 Saint-Gau-

dens ten-dollar gold piece, known as the "wire-edge" coin, which, instead of the usual broad milling, shows just a knife-like edge, was bid in for \$40. It is said that but twenty-five of these pieces got into the hands of the collectors.

A five-cent piece dated 1881, issued at the Mint when the engravers were preparing a new design for the five-cent nickel piece, has the obverse of the nickel now in circulation, but shows a large figure "5" on the reverse instead of the ordinary "V." This piece, in copper, brought \$7.25. A copper one-cent piece of the same year, bearing a similar obverse, but a large figure "1" within a wreath on the reverse, of which design it is said that but three or four specimens were struck, brought \$6.25.

AS TO A NATIONAL ART.

"I've come all the way from the Pacific Coast to study art," said a young woman, as she bounced into my office the other day.

"What is it you want to do?" said I. "Why, study art," she replied.

"What do you mean by art?" I asked. "I don't understand."

"Why, I want to paint pictures, of course; that is art, isn't it?" she almost demanded.

I was forced to reply: "It is sometimes, it should always be; but then, that is a very small part of the illimitable forms of expression that may be included in your term 'art.'"

It was mighty hard to make her see that we know the ideals, the activities, the characteristics, and the industries of the past through the architecture, the decorative features, the furnishings, and the commonest utensils used in the daily life. It was harder still to see that the same spirit of refinement, culture and beauty expressed itself at one time in stone, in metal another; and that even musical terms, written words and symbolic characters had expressed the same great life emotions as paint and canvas had.

Much discussion is being given the evolution of a "National Art," an art that is distinctly American, in subject, in handling, and in spirit. I wonder if the most of us are not thinking from the antique or life to charcoal, from charcoal to paint and canvas, and from paint and canvas to this or that man and his way of using these things?

National art like national anything else, begins with a national ideal, and the quality of the ideal is the thing to strive for. Quality, refinement, beauty, yes, but, above all, fitness and individuality, both national and personal.

We may talk national art till the judgment day; we may goad ourselves to desperation, to cultivate the public picture taste, but to no avail, while trade commercialism rises to down the suggestive of art in any material that composes the home or the clothes of the man who will buy and use the pictures.

Strike at the root of the matter. Better and more individual architecture; decoration that beautifies, not simply adds to; furnishings that are personal and fit; clothes that belong to American ideals; advertising that seeks to enlighten, not to produce a nightmare; these and many others, just as familiar things are the foundation for the cultivation of a public taste, and lead to the possibility of a national art. Art in pictures, individuality, strength, ideality? Certainly, and the same quality in every made thing. In this arousing of public respect of things that are American and beautiful lies the only hope of a national art.

FRANK A. PARSONS.

Director New York School of Art.

PARIS LETTER.

Paris, October 14, 1908.

Autumn is setting in rapidly and artists are returning from the country or the seaside every day. The American students have made up their mind to enjoy in the fields the season's last sunny days, which, indeed, have quite a peculiar charm along the Seine and the Eure valleys, where many usually settle for the summer. Few have returned as yet, and the American Art Association's rooms, as well as other places they patronize, in the Latin Quarter, are still deserted.

Besides the Salon d'Automme, which still draws its usual large crowd of visitors, mere "curieux" for the most part, some exhibitions have already opened their doors or are announced for the next few days.

At Rosenberg's, an Italian painter, M. Zandomenighi, exhibits some fifty pictures and a number of pastels. What strikes one most in this exhibition is the variety of the subjects and the resourcefulness of the artist. Yet it is in the pastels especially that the artist appears in full possession of his talent, and the opinion seems to be shared by most visitors, for some of the pastels found ready purchasers on the opening day.

At the headquarters of the Association of the City of Paris School Teachers, an American artist, Chas. G. Carter, of Denver, Col., has organized an exhibition of decorative works applied to schools.

The Société de la Gravure Originale in Noir, is preparing an exhibition of works by its members, at Devambez Gallery. It will take place the first week of November.

Messrs. Rosenberg are organizing for the end of this month an exhibition of some hundred landscapes by Guillaumin.

Under the significant name of "The Eclectic," a new artistic society has come to life, through Pierre Calmette's initiative. The new society purposes to organize artistic exhibitions, the first of which will take place December 10 next. The list of members includes some well-known names, as Boutet de Monvel, Jean Boucher, Paul and Amédée Buffet, Guillaume, Dauchez, Delasalle, Désiré Lucas.

The systematic robbing of churches which has been going on for many months without the police being able to put a stop to it, culminated some time ago in the sudden disappearance from the Priory at Bredons, in Auvergne, of two priceless copes of the fifteenth century. These copes, which were classified in good place among the State's artistic properties, were adorned with a number of exceedingly fine gold-woven tapestries, representing, as to the one, scenes of the life of Christ, and as regards the other, scenes of the life of the Apostles Peter and Paul. Their value is stated to be large.

NEWBURG (N. Y.).

The art exhibition in the Bush-Brown Studios, which was opened recently, has been well attended.

Among the many paintings exhibited were several by Mr. Chatterton and Mr. Clifford Beale, both of Newburg, and as most of them were of well-known local scenes they were of peculiar interest. "The Moors," at Exmoor, Devon, by Mr. Beale, and Mrs. Bush-Brown's miniatures were greatly admired. Miss Wilkinson, of this city, had several pictures in the collection which attracted attention. Her "Waiting," "Club Girl" and "Indian Women" tell stories, and part of the proceeds of the sale of pictures will be devoted to charity.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St.—Special display of paintings.

Ehrich Galleries, 465 Fifth Avenue.—Landscapes by early masters.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Oriental rugs, Oct. 26, 27.

Keppel Galleries.—Portrait engravings by Robert Nanteuil.

Lenox Library.—Danish etchings from the collection of Dr. Alex. Hellrung.

Metropolitan Museum—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

EXHIBITIONS.

Etchings and Engravings.

Mr. Richard Ederheimer has opened a new and most attractive little gallery at No. 509 Fifth avenue, for the exhibition of old and rare and choice prints and engravings, and is now showing there a small collection of etchings and engravings by such masters as Durer, Schongauer, Rembrandt and others, and a collection of Persian and Indo-Persian miniatures of various periods. On Saturday, October 31, Mr. Ederheimer will open an exhibition of a carefully selected collection of engravings by Lucas van Leyden (1494-1533). The little display now on is worthy the attention of all lovers of fine and rare old prints. They were shown last year at other galleries, but now, better displayed and lit, reveal new beauties. Mr. Ederheimer is a collector who knows his subject thoroughly, and his success in the securing of certain states and impressions is remarkable.

Water Color Club Display.

First of the autumn exhibitions will be that of the New York Water Color Club, which opens at the Fine Arts Galleries next week. Nearly one thousand pictures were sent in, among them works from the studios of many well-known artists who have not in recent years sent many contributions to the show. E. H. Blasfield in connection with the exhibition will display his mural painting for the Wisconsin state capitol, in the Vanderbilt Gallery.

Pictures by Mme. von Rosenberg-Lipinsky.

Some thirty-six pictures and several plaster casts and bronzes by Mrs. C. E. von Rosenberg-Lipinsky, born Connard, are on exhibition in the offices of Mr. Leo von Rosenberg, No. 42 Broadway. The paintings, all oils, comprise ten or more western landscapes, several of well-known mining towns, one of the Grand Colorado Cañon and two of Arizona Grand Cañon, some coast and harbor scenes, from Martha's Vineyard and Nantucket, and some pictures of wild animals and pet dogs. While the landscapes have a certain strength and faithfulness of locale, the artist is at her best in her presentments of dogs, whose expression she renders rarely well.

NEW ART PUBLICATIONS.

Cottier Catalogue.

Through the courtesy of Mr. Walter P. Fearon, general manager of the Cottier Company, No. 3 East Fortieth street, the ART NEWS has received an artistic and most attractive catalogue of a score or more of representative pictures selected from the large and varied collection owned by the house.

The selection of these pictures has been most carefully performed by Mr. Fearon, to give an idea of the wide range of the canvases owned by the firm and to evidence their appeal to art lovers of wide and varying tastes. Some of the finest and most familiar canvases illustrated are the great Corot, "Janse des Nymphes," from the Charles A. Dana and George Gould collections, the superb Courbet, "Winter Landscape," a stunning still life by Vollon, the four huge and striking decorative panels by Delacroix, three examples of the mystic Albert P. Ryder, and one each of Muller, Detaille, Alfred Stevens, Lefebvre and Millet.

This catalogue should be in every collector's library as an example of refined and judicious taste and skill in collecting.

Two Beautiful Holiday Books.

"My Lady of the Fog" by Ralph Henry Barbour, illustrated in colors by Clarence F. Underwood, a charming love story of the New England sea coast with a picturesque background of a little island with an old lighthouse keeper and wife as contrasts and a moving story, is published by the J. B. Lippincott Co. of Philadelphia. The book is a small quarto with a decorated cover in gold, and sells at \$2.

From the same house comes "The Princess and Curdie," by George MacDonald—one of those perennially fresh and attractive tales that have become the English classics of childhood, and a companion volume to "The Princess and the Goblin" of last year. There are twelve full-page illustrations in color by Maria L. Kirk, and the octavo of 305 pages, bound in decorated cloth, sells for \$1.50.

The Woman's Home Companion for November has a most artistic and attractive cover, done in whites and pastel browns by John Edwin Jackson, depicting a pretty and demure Puritan maiden seated in characteristic costume in the corner of a pew in an old New England meeting house. Just over the high railing of the adjoining pew appears the head of a Puritan youth, who casts a sly glance at his fair neighbor. The story is well told, and the expression of the maiden strikingly and truthfully rendered. The entire number is filled with good things.

Cosmo Collection.

The first of ten so-called volumes—but which are more brochures—to compose what is called the Cosmo collection, has just been issued by the Cosmo Studio, New York. The volumes are edited by Mr. George Hall Baker, librarian emeritus of Columbia University, with the assistance as art editors of Messrs. Henry W. Watrous and Will H. Low. It is announced that the work is to consist of "duotone and hand-colored reproductions of the most famous paintings and sculptures from all the schools of the world, together with portraits of people of permanent fame, their homes, and associated historic scenes, and popular subjects, with each picture to be graphically described."

This somewhat ambitious and slightly vague prospectus leads one to inspect the first volume with unusual interest. It must be confessed that this inspection is disappointing. Following

a long and rambling introduction comes a ponderous poem on nothing in particular signed by B. B. B., and fairly good reproductions and accompanying descriptions of such varying subjects as Greuze's "Broken Pitcher," Bastien-Lepage's "Joan of Arc," Raphael's Orleans Madonna, the statue of Demosthenes in the Vatican, Richard Wagner, and the Cathedral of Rheims.

It is to be assumed from the rambling and discursive preface and enfolded prospectus that the object of the Cosmo collection publications is educational. If so, it would seem as if some more coherent system and classification of subjects to be illustrated should be adopted. The world itself, much less these brief brochures, would not contain the pictures and descriptions planned as at present. The publication, while well printed on good paper and attractive in appearance, is amateurish in contents and presentment.

WASHINGTON (D.C.).

The first exhibition of contemporary American oil painting, held at the Corcoran Art Gallery at Washington, in February and March of last year, was marked with unusual success. During the month that it remained on view it was visited by over 62,000 persons, and twenty-six pictures were sold at a total of nearly \$50,000, thirteen being purchased for the permanent collection of the Corcoran. In view of this the trustees have authorized another show which will open on Dec. 7 of this year. Works by native painters not publicly shown before in Washington will be eligible on the approval of the jury. No commissions will be charged on sales. Pictures from New York will be collected on or before Nov. 14, and blanks must be sent in not later than Oct. 26. Full particulars, together with circulars, may be had from F. B. McGuire, director, the Corcoran Gallery of Art, Washington, D. C.

Senator W. A. Clark has offered the following prizes: First, \$2,000, to be accompanied by the Corcoran gold medal; second, \$1,000, and the silver medal; third, \$1,000, and a bronze medal; fourth, \$500 and an honorable mention. Any picture having already received a prize at any other exhibition will be eligible for a prize here. No painting will be considered in competition unless it shall have been completed within three years of the opening day of this exhibition. No artist who has already taken a Corcoran prize may compete again. The gallery has an endowment fund, a portion of which is set aside each year for the purchase of works of art.

During the summer vacation of the Corcoran Gallery of Art, some of the trustees were engaged during their foreign travel in keeping in mind the desire of the Corcoran Gallery to add to its permanent collection, examples of the works of the best painters of the French school. As a result of this quest there has been selected and purchased for the gallery an excellent example of the work of the painter, Lhermitte, a work of his best period and quality.

The picture purchased will soon arrive at the Corcoran Gallery. With the arrival of this work there will remain the task of selecting an example of the best work of another French painter, and when this has been accomplished it is estimated that the representation of painters of the French school will be second to no other museum in the country.

James Henry Moser is continuing his vacation in West Cornwall, Conn., to a much later date than usual, and in order that work commenced in that locality may be carried to a condition nearing completion, before his return to

the city, he has decided to remain at West Cornwall until the first week in November, when he will resume his duties as instructor of the water color class at the Corcoran Art School. The class will meet on the first Monday of November, and commence working, although Mr. Moser will not be present with the class until November 5.

J. B. Morrey, of G Street, has recently returned to his galleries after a vacation of ten weeks. During the larger portion of this time Mr. Morrey was an inmate of one of the local hospitals, where he suffered from a serious surgical operation. While Mr. Morrey has not fully recovered from his illness, he was obliged to return to his place of business on account of the condition of trade, which has been unusually brisk for the season. From this awakening in art matters a better year for art sales is prophesied by Mr. Morrey and other dealers.

CHICAGO.

The Art Institute's annual exhibition of oil paintings and sculpture by contemporary American artists, opened on Tuesday last. In the opinion of local artists, the exhibit is the most representative collection ever brought together in the West.

The response to the request of Director French that the number of entries be cut down in order that there might be more space in the galleries for advantageous "placing," and an elevation of the standard of excellence, surprised even Mr. French. Out of 141 paintings offered the New York jury, only twenty-one were accepted. The juries in Boston, Philadelphia, St. Louis, and Chicago were less strict, but in the whole exhibit there are 200 less pictures shown than last year, and an advance in the average quality of the work correspondingly great. There are 340 exhibits—chiefly oil paintings and sculpture—by 219 artists. American artists sent forty-nine pictures from Paris studios.

Lorado Taft has practically two studios, one a vast shelter on the porch at the rear of his cottage overlooking a deep ravine, one side open to the out of doors, giving free access of light and the opportunity of a distant view.

The second studio, erected for the convenience of colossal works, will have, when completed, a spacious platform of concrete so sheltered that when the weather is favorable the work may go on really out of doors and in inclement periods it will be possible under a shifting roof. This studio will be available in a few weeks, the inclosed wooden building already serving as an atelier.

The colossal Washington, in his long army cloak, his face uplifted, his clasped hands resting under the cross hilt of his sword, is ready for the casting. The bronze statue will stand on the campus before Washington University at Seattle and must be in place before the opening of the exposition. It is impressive, as all idealized statues of the father of his country should be, created under the classic ideal and embodying a reverential serenity in his attitude toward life.

Another interesting figure is that of the Indian Paducah, which will be the gift of the D. A. R. to Paducah, Ky., where it will be placed in the public square. Like Black Hawk, this is a sculptural tribute to the epic of a vanishing race and a memorial of pioneer days. Again Mr. Taft has modeled a noble figure of the spirit of the red man defiant in the presence of a conquering people.

The pictures of Yellowstone Park by Mode Wineman are on exhibition at the Thurber Galleries.

WITH THE DEALERS.

The new galleries of Arthur Tooth & Sons, on the site of the old Belmont mansion, at Fifth avenue and Forty-seventh street, will not be ready for occupancy until next Spring, as a six-story building is being erected on the old site. Meanwhile the firm will occupy the attractive galleries, No. 420 Fifth avenue. In these will be exhibited, to open the season about November 1, Sir Lawrence Alma Tadema's last great picture, "Caracalla and Gaeta," which made a sensation in London the past two seasons, where it has been shown at the Bond street galleries of the firm. There are several American subscribers to the fine engraving of the canvas. Mr. Arthur Tooth arrived on the Oceanic October 14, and Mr. Allan Tooth sailed on the Adriatic on Thursday.

The many friends of Mr. Edmund L. Knoedler will regret to learn that while playing golf on the Dunwoodie links on Tuesday, he slipped and fell and broke his right ankle.

The H. O. Watson Persian Pottery collection has just been enlarged by more "finds" of importance. We understand from one interested in the Metropolitan Museum of Art that Sir Purdon Clarke thinks highly of this assemblage of wonderful specimens of ancient Persian works of art, now to be seen in New York at 16 West Thirtieth Street, near Fifth Avenue.

Mr. T. C. Noé, accompanied by Mrs. Noé, returned from his annual trip to Europe on the Kaiserin Augusta Victoria October 10, and is at his galleries at No. 477 Fifth avenue, corner of Forty-first street. Mr. Noé secured a number of important pictures the past summer, which will be shown in due season.

Mr. Louis Ralston, who, with Mrs. Ralston, returned from Europe on the Mauretania in mid-September, has opened his new and handsome galleries at No. 431 Fifth avenue, between Thirty-eighth and Thirty-ninth streets. These galleries are exceedingly well proportioned and have good light and air. They are simply and richly decorated and appointed and show well the good pictures Mr. Ralston secured while abroad last summer.

Mr. Henry J. Duveen arrived on the Mauretania last week, accompanied by Mrs. Duveen, and will spend several months at the St. Regis. Before sailing from London he was interviewed as usual, and gave his annual hopeful prognostications as to the art business both here and in Europe. Mr. J. J. Duveen, founder of the house, who is in delicate health, has been in the south of France with his son, Mr. C. J. Charles.

The first exhibition of the season at the Fishel, Adler & Schwartz Galleries will be one of American landscapes by J. Dunbar Wright, the well-known amateur photographer, who has of late turned his attention to painting. This display will be held the last week of November and the first of December.

Mr. E. F. Bonaventure and his two sons returned from Paris on La Lorraine October 2 last. In the galleries, No. 5 East Thirty-fifth street, there is now an exceptionally choice collection of the rare prints, books in artistic bindings, valuable autographs, old bibelots, miniatures, fans, etc., which Mr. Bonaventure annually selects with rare taste in Europe.

Mr. Joseph Durand-Ruel and family are expected on La Provence to-day at the galleries, No. 5 West 36th street.

Mr. Felix Wildenstein, of Gimpel & Wildenstein, arrived on the Kaiser Wilhelm der Gross, October 13, and is now at the galleries, No. 509 Fifth avenue. Mr. Ruel Gimpel will come over probably in December.

At the Ehrich Galleries, No. 463-465 Fifth avenue, an exhibition of landscapes by early masters is now on. This interesting display includes examples of such painters as Constable, J. S. Cotman, Gainsborough, Miel—an admirable canvas, Morland, Teniers the elder, Jan Wynants and Wilson. There is also an excellent Guardi on view.

Mr. Theodore Heinemann, of the Heinemann Galleries, returned on the Deutschland, October 16, from Germany. He spent the summer at Munich, and found business conditions in the Fatherland better than here. He met Mr. Hugo Reisinger several times and says that the latter has arranged for a complete and thoroughly representative collection of modern German pictures in the exhibition to be held here next winter, and one that will for the first time adequately represent here all the different schools. Mr. Heinemann has brought over a number of interesting canvases by the modern German painters.

In the Yamanaka Galleries, No. 254 Fifth avenue, there has lately been set up the facsimile of the old Nikko Temple, which formed the exhibit of the firm at the St. Louis Exposition and which makes a splendid and effective wall in the gallery and one that should be seen and studied by all lovers of Oriental art. To the special rooms on each floor of the building all filled with representative and beautiful objects of Oriental art, students are welcomed, and the opportunity these rooms afford for study and research should be taken advantage of by the students, and teachers as well, of our art schools.

At the Bauer-Folsom Galleries, No. 396 Fifth avenue, they are awaiting the arrival of Mr. A. H. Folsom, who sailed to-day on La Lorraine from Havre. Some unusual exhibitions are planned for the season in these galleries.

The first exhibition of the season at the Macbeth Galleries, No. 450 Fifth avenue, will be one of works by Howard Pyle, the well-known illustrator and artist, which will open in election week. Mr. Macbeth spent the summer in making short trips in the country and to various art centers.

By an error of the types, it was announced last week that Mr. D. K. Kelekian, of the Kelekian Galleries, No. 275 Fifth avenue, had been married, whereas it was his younger brother, Mr. H. G. Kelekian, who has become a benedict and is returning on La Provence this week with his bride. Mr. D. K. Kelekian of Paris has been married for some years.

The Clausen Galleries, No. 7 East Thirty-fifth street, have an assortment of artistic mirrors, frames and prints and pictures which must appeal. There will be a series of interesting exhibitions at these galleries later on in the season. Mr. Clausen, who was not well during the late Spring and early Summer, has fully recovered his health and spirits, and is receiving many calls from old friends among New York artists and art lovers.

The autumn sales at the Fifth Avenue Art Galleries, No. 546 Fifth avenue, have begun well and Mr. James P. Silo has returned from his annual trip to Europe refreshed and looking well, and conquering and prepared to conquer. His genial personality is again welcomed in the art world, and he has several important sales arranged for after election. His staff of assistants and employees, Messrs. Lyman, Lefebvre, O'Reilly, Anthony and their fellows, who share the popularity of their chief, are all on deck and hard at work. The coming week will bring a sale of Oriental rugs on Wednesday and following afternoons, including Saturday, with Mr. Silo at the helm, at 2.30 o'clock.

Mr. William Francklyn Paris announces the removal of his office headquarters from 26 West Thirty-fifth street to the new building, No. 53 West Thirty-ninth street. The Atelier will remain open at the old address.

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